

Expenditure
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MARCH '99



MUSIC AND LITERATURE

INTERVIEWS WITH:

Jeremy Enigk of Sunny Day Real Estate
Mark Eitzel
Edith Frost

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The man who does not read books has no advantage over the man who can't read them.
--Mark Twain

The true man wants two things: danger and play. For the same reason he wants a woman, the most dangerous plaything.
--Nietzsche

There are as many tools as there are people.
--Sigmund Freud

Each Halloween, your faces get more frightening.
--Mark Eitzel

A man can become stronger by being hated.
--the great one, Charles Bukowski

Talking of death is like talking of money--we neither know the price or the worth.
--the great one, Charles Bukowski

Bigamy is having one wife too many. Monogamy is the same thing.
--Anonymous

I feel so miserable without you, it's almost like having you here.
--Stephen Bishop

I married beneath me. All women do.
--Nancy Astor

I didn't attend his funeral; but I wrote a nice letter saying I approved of it.
--Mark Twain, on a deceased politician

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EXPENDITURE INTERVIEWS MARK EITZEL

Former American Music Club front man Mark Eitzel has been regarded by critics across the globe as one of the greatest living songwriters. Since AMC disbanded, Eitzel has released three solo albums and he recently started a new band. He actually has a great sense of humor despite his reputation as a moody person full of gloom.

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Expenditure: Last time we spoke, you said you were working on a solo album. Now I hear that you have started a band. Is there a name yet for the band and will your next release be with the band or solo?

Mark Eitzel: We're called (so far) Eitzel Superhits Systems International and the album will be called that and who knows when it will come out. There is also talk about a solo album of covers but all this is up in the air at this time. I just did a bunch of demos with them and sent them to Hollywood. So far no one has anything to say about them. I kind of like them.

Expenditure: What precipitated you finding yourself on stage with a new band?

Mark Eitzel: I am a horrible egomaniac. I am Frankenstein's monster appearing before the villagers to tell them how much I love them and all they hear is RRRRR RRRRRR. I always wanted to so I did. I loved punk rock.

Expenditure: What does the band sound like?

Mark Eitzel: Organ, electric piano, electric guitar, drums, acoustic guitar, vocals.

Expenditure: Why did you decide to quit playing solo shows?

Mark Eitzel: One, I like to make big noises – and you can't do that with an acoustic guitar. Two, it is lonely.

Expenditure: What is your response to people who say that your music is depressing?

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FINE QUOTES FROM FINE PEOPLE:

I am sorry for always apologizing.
--Johnny Cockfing

Judging from history, anything called obscene is worth checking out.
--Pablo Alcatraz

Never put yourself in a situation that causes you to rely on the generosity of others.
--Jon Bon Geraldo, after quitting a job working for tips

Our police station should have a drive-thru. It should also have a menu that lists all the crimes and how much they cost.
--F.U. Pig

It would be easier if police officers had cash registers in their squad cars.
--Clint Wolf, on getting pulled over by the KCPD

I will stay in jail until the end of my days before I make a mockery of my conscience.
--John Bunyan

Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection.
--Martin Luther King Jr.

To enter life by way of vagina is as good as any.
--Henry Miller

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The Hold Up

We talked about poetry while eating eggs over easy and soft bacon in a restaurant filled with smoke.

A large man with a ponytail came in. He pointed a gun, demanded all the money, and left.

We looked at each other.

"What were we talking about?"

"Bukowski."

"Right," I said, remembering.

He Still Got to Touch It

My friend and I once went to a restaurant where they had one of Marilyn Monroe's dresses in a big glass display case. My friend, who is obsessed with her, said he had to touch it, so he punched the case and it shattered. He got arrested and went to jail, but he was smiling because he still got to touch it.

FAVORITE AXL ROSE LYRICS:

"I'm a mean machine, I'm drinking gasoline, and honey you can make my motor run."

"...I smoke my cigarette with style...And I can tell you honey, you can make my money tonight."

"I see you standing there...You think you're so cool...Why don't you just...Fuck off!"

"It's a perfect crime, god damn it, it's a perfect crime, motherfucker..."

"I used to love her, but I had to kill her."

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Mark Eitzel: Fuck 'em. They are narrow people who find any kind of thinking depressing – and probably for good reason. Maybe some lives are better left unexamined. Trent Lott comes to mind.

Expenditure: Is there anything that you miss about American Music Club?

Mark Eitzel: The familiarity of it, the large audiences in some places.

Expenditure: Why do you think that most Americans listen to shitty music?

Mark Eitzel: Because they are pretty ignorant and motivated more by inertia than life. They have given away their humanity and have become puppets.

Expenditure: Do you care to comment on why you are no longer making music with Peter Buck or Telling Midgets?

Mark Eitzel: I am still making music with Peter, but we are limited by his other bands busy schedule. I was only in that band (Telling Midgets) for six months or so.

Expenditure: What would you most like to accomplish as a singer/songwriter?

Mark Eitzel: A swimming pool. A warmer heart. To be always truthful.

Expenditure: What are your current favorite albums?

Mark Eitzel: The Harold Budd compilation someone just sent me. Also George Jones' "Super Hits."

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Expenditure: What books are you currently reading?

Mark Eltzel: "Black Dogs" by Ian McEwan and "Silence" by John Cage.

Expenditure: I once read that literature influences your music. Who are your favorite authors?

Mark Eltzel: Denis Johnson, Rimbaud, Graham Green, Kerouac, Batallie, Baudrillard, etc.

Expenditure: How would you describe Nick Drake to someone who has never heard his music?

Mark Eltzel: I would tell them that "Pink Moon," for instance, is as tough and important an album as anything you could ever hear - like, for instance, "Lust for Life," and yet he sings gently and quietly, plays guitar beautifully and simply. Great art.

Expenditure: I've heard that you have been dissatisfied with some of your albums. Is there one you really like?

Mark Eltzel: Oh I love 'em all. It's hard to talk in effusive terms about my records because it sounds like I am trying to sell them to people. I always hate self-important people, so I try not to act like them. People translate this reticence as hate. I try and be honest about how I feel and people translate that as dissatisfaction.

Expenditure: A friend once told me that you once followed the Coctails around town on a bicycle because you are such a big fan of their music. Is there any truth to his story?

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BY Evening Grey:

My Pussy

My cat sat on my lap and stared at me. I rubbed his back and he started telling me a story. He said he was not lonely anymore. He had a good friend, he told me. It was another cat that resided at an old mobile home parked down the street. He must have met him this morning when I let him out. My cat yawned and I lit a candle sitting on the table next to me. He started purring and waving his tail around soothingly.

I took a bath and my cat balanced on the edge of the tub watching me. He leaned over, and all at once, he jumped in as if he could not determine the depth of the water. He quickly jumped out and vigorously shook himself off. He gave me a dirty look as I laughed at him. Then he gave me a very sturdy look into my eyes, which I hated. Then he said to me, "Just remember, I'm your pussy."

That's What you Get

It was the worst day of my life when I decided to eavesdrop on my daughter's phone conversations. She told a friend that she had been sending mail to a 19-year-old ex-prostitute who was in prison for prostitution. She had been caught eleven times and she beat her pimp over the head with a frying pan for not helping with the bill. She almost killed the guy. I scooted back to the kitchen when I heard my daughter hang up the phone. I pretended to be busy chopping onions. My daughter came in and asked me if she could go outside and play.

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be masturbating all the time!" Her face was red and Matt tried to hold back a smile.

"At least I'd get off!" Matt shouted. He smiled when Kylee disappeared into the bedroom.

"Fuck you!" she shouted from the room.

After a moment, she came out fully dressed. Her keys jingled in her hand. Her face was washed and her hair was combed. She picked up the pack of cigarettes from the table and lit one before putting it in her purse.

"Give me one of those," Matt said.

"Go to hell!" the door slammed. Matt ran his fingers through his greasy hair. He pushed himself up to get another beer. He thought that the wine he drank was starting to hit him. He wanted it to hit him harder. He slammed the beer. Nothing was on the television and Kylee had left with his cigarettes. He should have gone to work, he thought. He set the remote control next to him on the couch. His beer he set on the table, within reach. He unzipped his pants and began to masturbate. He wished Kylee would walk in.

She did not come back at all that night. He fell asleep on the couch.

TINY STORIES

BY Jeremy Hallock:

Do not read this one

We stood in front of our respective urinals.

He tarted.

"That always helps," he said.

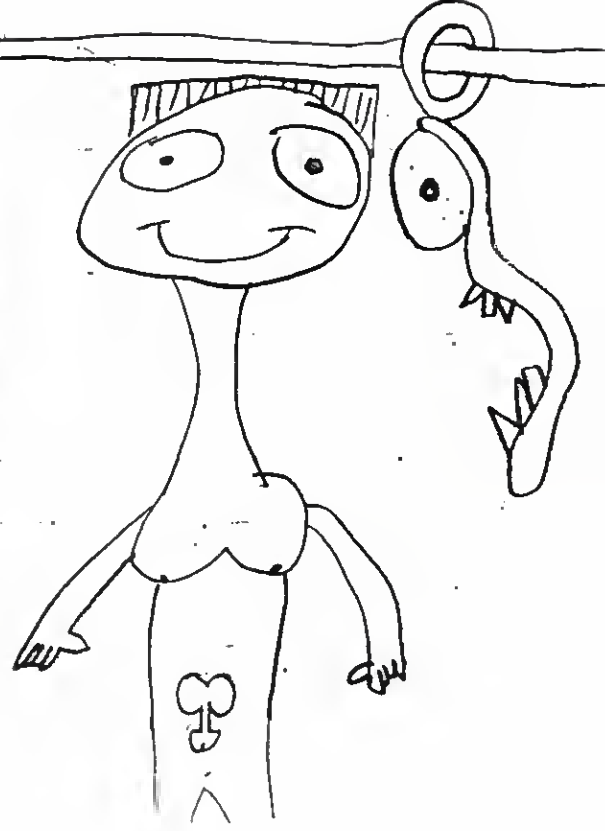
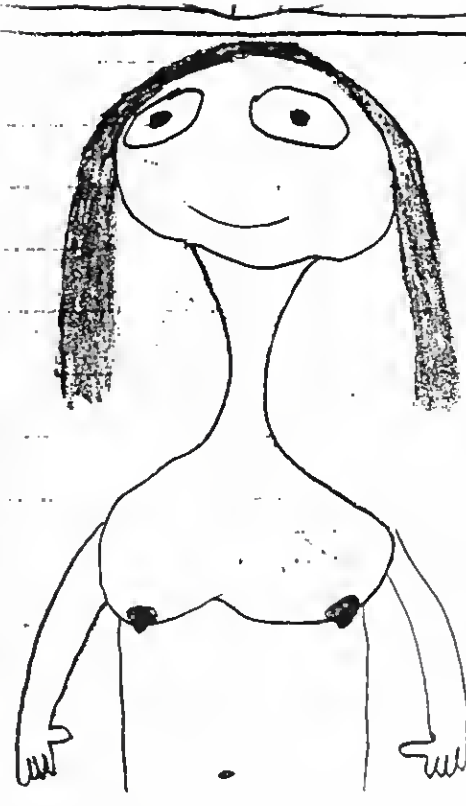
I tarted.

"They're communicating," I said.

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Mark Eitzel: I think your friend must have consumed a few cockdalls because no, though I like their music, I would never follow them around on my bicycle.

Mark Eitzel's latest album is the Matador Records release, "Caught in a Trap and I Can't Back Out 'Cause I love You Too Much, Baby."





EXPENDITURE INTERVIEWS JEREMY ENIGK:

Jeremy Enigk is, of course, the front man for Sunny Day Real Estate and he is responsible for an amazing solo album. I was lucky enough to ask him a few questions on February 26th, when he was in town for SDRE show at The Bottleneck. A review of the show is in this issue.

Expenditure: The pink album and "How it feels to be Something On" were both progressive and none of your albums really sound alike. Do you have any idea what direction you will go with the next album?

not understand. She was shocked.

"A corpse?" she repeated, mainly to herself.

"You know what I am talking about," Matt said with arrogance. Unless you forgot about the sex we had last night."

"What about it?" Kylee's face flushed. Matt downed his second beer.

"It was terrible. You just laid there. You just laid there like a corpse. I want some movement. More action when we have sex." Channel 8, channel 9. There was nothing on.

"What's wrong with you?" Kylee got up and began to shout. Matt listened but did not pay much attention.

"Goddamn it, it was late!" I was tired, damn it. I was drunk too! I wasn't really in the 'movement' or 'action' kind of mood. I didn't have to fuck you. You're lucky that I did." She stormed into the kitchen and refilled her glass with water. She downed it like it was a shot of Bourbon. She wished it was. She glared at Matt with eyes full of hatred. Matt did not notice. His head was turned towards the television laughing at The Stooges.

Kylee sat down in the blue armchair facing the couch and she continued staring at Matt with those hateful eyes.

"Did you hear what I said to you?" She wanted his attention.

"I heard you. You said I was lucky. Lucky to have you, or something.

"You don't think you are?" she asked.

"Well..." Matt started. Kylee sat back in the chair. She did not know what kind of answer to expect. She could not believe what she had already heard.

"Well, what?"

"Well...You...You just lay there."

"What? Is that all you think about? This is all you think about, isn't it? You're a goddamn typical man!" Kylee stood up and headed into the hall. She looked back. "It wasn't for me, you'd

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The two of them were not married. They didn't live together. It was Matt's place. Kylee stayed there with him often. Usually four or five days out of the week. Matt worked during the day. Kylee baby-sat during the evenings. She was a nonny for a rich couple, but refused to live with them. Life with Matt was just too much to miss.

Kylee picked up the wine bottle from the night before. There was some wine remaining in the bottom and the cork was gone. She read the label and drank her water. Matt worked on his beer.

"Bring that here, would ya?" Kylee handed him the bottle. It tasted all right for cheap wine. Matt tipped the bottle and finished it off. The beer followed.

"And bring me another beer, would ya?" He flipped through the channels. Kylee was back in the kitchen.

"What are ya gonna do? Get drunk? In the morning?"

"Why not? I might as well drink and get drunk while I can enjoy it."

"What the hell is that supposed to mean?" Kylee stood in the doorway. Her hair was everywhere, her nightgown was long, flannel, and very unrevealing. She was slender, dark blonde, very pretty. She looked at Matt with his beer in her hand. He wasn't getting it until he answered her. But he knew this and he got up and took it from her.

"Well..." Matt took his seat again, remote control in hand. "We got drunk last night. It was nice."

"What are you talking about?" Kylee raised her voice. She remained in the doorway.

"Well, you just lay there. It's no fun."

"What are you talking about?" she repeated. She was almost certain now that Matt did not get any sleep. He was not making sense to her.

"You're like a goddamn corpse. You just lay there." Matt studied the television. Kylee moved and took a seat on the sofa, opposite him. She did

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Jeremy Enigk: We'd like to add more musical instruments other than just guitar and our typical things, but I think in a lot of ways it will be mellow and more atmospheric. There's about six songs I have written that I think are a little bit mellow than the typical Sunny Day songs. They are heavy in some parts, but they are more atmospheric and subtle.

E: Why do you think your fans are so dedicated? I have heard some of them have sold your songs have saved their lives.

JE: I don't know, I would assume maybe because we're a band that has something pretty real. It's pretty honest music, I think, and it's also got lyrics I think a lot of people can relate with because they are about life, they are not about silly things, they are about experiences in life that everybody deals with. Maybe people want that a little more, something to grab on to, hopefulness. That's how I feel about my favorite influences. They always had something pretty intense to say.

E: Who are your favorite influences?

JE: U2 was the biggest influence, Sinead O'Connor, Bob Dylan. These are all, like, the early years.

E: I heard you are a big Beatles fan.

JE: Yeah, I am a big Beatles fan, but that didn't really influence until later. A lot of older stuff, but U2 is a modern band.

E: Do you even like their newer stuff?

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JE: Well, I am rarely influenced by anything anymore unless it is weird and doesn't have a lot to do with rock. Like Nusrat Fateh Ali Kahn, a fella from Pakistan who recently passed away. He sang a Gwall style of singing, but modernized it. And Ludwig Van Beethoven and stuff like that have influenced me but you can't bring that too much into a rock song.

E: What bands would you most like to tour with?

JE: Oh wow, I don't know. Whoever would be a good show, I don't really know. I would say some of my favorite bands that are still around, but I don't know if I'd want to tour with one of my favorite bands, I'd like to keep it in the little zone in my mind where they are already. I don't know, just whoever fits, I guess. But, I can tell you that my favorite band that I have ever toured with would be Soul Coughing.

E: Will you guys be staying with Sub Pop?

JE: It's pretty positive we are moving on.

E: Do you have any idea where? Can you say anything?

JE: No, we don't have any idea, we don't even know.

E: But you definitely want to move on?

JE: Yes, it's reached that point where it's beyond negotiations. We've had a few offers and it is ultimately about finding the right place because we are looking for a long-term thing. We want to find the right place, a comfortable place where we can feel at home and on the same level with the label. It's going to take some time, I think.

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The short story,

CORPSE,

By

Evening gray

Kylee walked slowly from the back bedroom and shivered as she entered the living room. The front of the trailer always stayed much cooler than the back. It was ten a.m. Matt should have been at work, but he was leaned over looking inside the refrigerator.

"Why didn't you go to work?" Kylee asked him from the living room. She picked up a cigarette from the coffee table and struck a match. Matt entered the room with a beer. He cracked the tab and it splashed on his hairy belly. His chest was very muscular, though a little flab hung over his belt. Kylee hated it, but he tried to work out regularly. She would give him the little credit he deserved.

"I just didn't, baby," Matt said. Kylee stood smoking her cigarette. Matt flopped down on the flowered sofa and gulped down his beer. His hair was messed up and greasy. Kylee did not remember hearing him get up. She wondered if he had slept at all. She walked into the kitchen, pulling her hair up and pinning it back.

"You really should have went to work," she suggested. "You could use the money." She opened the refrigerator to get some orange juice. Matt gave no response. He flipped through the channels. Kylee watched through the corner of her eye.

She grabbed the canister of orange juice and shook it. It was empty. Next to it on the shelf was a case of beer minus one.

"Isn't it a little early for beer?" She filled a glass with water.

"No, honey. Why don't you have one?" he chuckled.

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E: Which songs are you most proud of?

JE: I have favorite songs, but I am proud of all of the albums that I have done. I think the album that I am least proud of would be the pink album. Just because I wasn't really--nobody was--there to do it. We just kind of crafted it and I didn't really give much except for the song "J'nuh." I gave a lot more time on that song because I wasn't happy with it until it was finished. It's a tough question. With my solo thing, I am more proud of that because that came right out of my own heart.

E: Are still planning on following up "Return of the Frog Queen"?

JE: Yes, I plan on it, but I have no idea when.

E: I heard you were thinking of putting out some demos from "Return of the Frog Queen" because you thought they sounded better.

JE: Not necessarily better, but yeah, I was hoping to eventually one day, when and if more people are aware of my solo thing, release the tour-track versions not because they are better but because they capture kind of a rawness. They were the first recordings so they capture that rawness and they are special because they are the first recordings. They are really kind of bad, but there is more passion in them, I think, because it was my first time doing them.

E: What ever happened to the Sunny Day Real Estate odd and ends album?

JE: That's on the backburner. That's something that I think is pretty much up to Sub Pop to release. I think we have a pretty good idea of what we want on there and I think they know, it's just a matter of doing it, really. But this latest album has taken its place. So that's kind of the priority right now.

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What day is it?

I wrote poetry that day
I wrote poetry while thinking
I thought of you
While drinking coffee
And smoking cigarettes
I blew smoke rings in the air
And I coughed a lot
And I combed my hair
And sprayed perfume
I read a book that day
And I got lost
I forgot about reality
I drank whiskey & wine
And water
That day
I took a bath and hummed a song
I remember that day clearly
I remember it like it was
Yesterday
Perhaps it could have been

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E: Was that something you guys were planning on putting out when you guys weren't together?

JE: Yeah, the odds and ends album brought us back together, ultimately.

E: Why didn't you guys play shows in California for so long?

JE: That was basically Dan's thing. We don't really know why, but Dan requested that we don't play California and it ended up kind of being a funny thing that we all agreed with because it was so random. You'd think that any band who wants to have a strong career would obviously tour California and New York and all the strong places, but yet we thought it was humorous that we might be able to have a shot at a strong career without playing California. I think Dan really didn't care anymore after a while, but then it just became kind of a funny thing and then since we got back together we decided, hey, we have grown up a little bit and lets just do it because there are a lot of fans there and it will be a good time. Those have definitely been our best shows. And I think that is mainly because we had never been there and nobody knew what we even look like.

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Silent Life

A whisper is heard
In a silent room
Something special said
To someone special
Hardly audible
Part of a personality
Released for one moment
A screeching sound
Interrupts the wave of silence
But then it floods out
And overcomes the way it should
A quiet room is a silent
Version of life
A piece of life without
Any breathing
Just an occasional humming
To keep itself entertained

Strangers with heads and no faces

Cars creep around like bugs
And I can feel them crawling
Without people
Just fearless motors and spines
There's no water and everything tastes good
Everyone tastes like they should
Why am I in this land?
Land of sunshine and human animals
They're all strangers
Strangers with heads and no faces

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Noise

I heard a noise outside
It made me think about
Fucking you
It sounded like
Glass breaking
Or a door slamming
Or a baby crying
It sounded like
A pig squealing
Or a gunshot
Or a police siren
I can't put my finger on it
Because it sounded like
You telling me you love me
And me telling you to
Fuck off
What does love sound like?
Does it sound like fucking?
One hand clapping?
No.
It sounds like a mistake.



EXPENDITURE INTERVIEWS EDITH FROST

Edith Frost's latest album, the Drag City release "Telescape," is reviewed in this issue. She is a critically acclaimed artist who has been compared to Bob Dylan.

Expenditure: There seems to be a lot of solidarity among Chicago musicians, particularly those on the Drag City label. Is there an "us versus the world" attitude there and are you all that close?

Edith Frost: Well, a lot of us are friends and so we tend to work together. But, I would say that it's all over the place - musicians work together and they tour and they meet other bands. I wouldn't say that it's Chicago musicians versus any place else, but there is a good music community here and it is definitely not limited to Drag City or anything like that. There's just a lot of clubs here and a lot of people who play and we are glad to each other a lot.

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Expenditure: I saw a picture of you with Wesley Willis. How would you describe him as a person?

Edith Frost: He's great. He's a total character just like you would imagine. But he's got a huge heart and he is so dedicated to what he does – he works harder than most people. He's very prolific. He is one of the coolest people I've met here.

Expenditure: Do you resent your music being labeled as avant country or do you just consider yourself aligned with a certain movement?

Edith Frost: I don't resent anything – they can call it whatever they want. I don't really pigeonhole it, myself – I might be shooting myself in the foot if I did. I think it's very limiting to try to do that. Some people pigeonhole me one way, and some people pigeonhole me another – it's gonna happen.

Expenditure: How do you describe your music?

Edith Frost: It's so hard to tell people. I tell them that I write my own songs and that I play guitar and sing and that I get other musicians to play with me when I can. Then they will always ask me, "What's it sound like?" and I'm like, "I don't know, it's nice, it's pretty, you'd probably like it." I might break down and say it's singer/songwriter stuff.

Expenditure: Your lyrics are really great. Do they start out as poems or do you write them specifically for the songs?

Edith Frost: It depends. A lot of times I will write stream-of-consciousness stuff and then when I make it into lyrics I will have to chop it all up and it won't even relate very closely to what I had originally. Sometimes it just comes right when you are doing the melodies – something will come to you that seems to fit.

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Everyone Is Dead

Everyone is dead.

Dead Joe's. Dead Bob's.

Dead pimps. Dead Jews.

Dead whores.

Dead teenage runaways. Dead communists.

Dead CIA agents.

Dead farmers. Dead gangstas. Dead bartenders.

Dead drunks. Dead drunks. Dead drunks.

The homeless have always been dead.

Dead garbage men. Dead cab drivers. Dead

lawyers.

Dead tucking movie stars.

All of the writers are dead.

Dead singers. Dead poets. Dead mothers.

Dead junkies. Dead enemies.

Dead talk show hosts. Dead talk shows.

Dead postal workers. Dead strippers.

Dead circus trainers. Dead cops.

Dead farmers. Dead Indians. Dead cross-dressers.

Dead lunatics. Dead couch potatoes.

Dead writers. Dead wife.

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The Worm

A worm crawls on the ceiling
And I wonder if it will fall
Onto me
What would I say to it?
It scampers around
Trying to find
A place to hide
Or sleep
But there is none.
Only vast ceiling.
It is scared and vulnerable
To my hand slapping
To my cat's hungry grasp
To the long laziness of life.
It he rolls over,
He will find
That his feet touch the air
Dangling
And a scary thought it is.

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Expenditure: How old were you when you started making music?

Edith Frost: In grade school I was in chorus. I took lessons when I was a kid, I took cello and piano. Then I took music in college and I started writing. I think I wrote my first song when I was 19. I wrote a little more and a little more every year after that.

Expenditure: What albums have you been listening to, lately?

Edith Frost: Right now I am listening to the new Steven Prina album on Drag City. I went over there the other day and picked up all this stuff (new cd's they put out). It's sounds really good, it's by the Gastr Del Sol guys.

Expenditure: Are there any authors or poets that influence your lyrics?

Edith Frost: Not really. One time I was trying to make a song as it were written by Philip K. Dick. That sounds dumb. It really didn't come out that way.

Expenditure: What do you most wish to accomplish as a songwriter?

Edith Frost: I guess just to write mo' better songs. To keep writing really great songs - that's all I can ask for.

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WORDS FOR PERFORMANCES

(I haven't got out much, lately.)

Henry Rollins at Unity Temple, January 29

Let me start by saying that I am not big fan of Henry Rollins' music. I had never seen his spoken word show before, but I had heard good things about it.

The show was supposed to start at 7:00. We showed up at 6:30 and got to stand out in the cold for thirty minutes. At 7:00, we were let inside of the building, but we had to wait for another hour before the show started. I got pretty claustrophobic because we were really crammed into those pews.

It was weird seeing Rollins in a church and I think he felt strange, himself—he looking up and talking to God. He has an appealing personality as a storyteller and he is very funny. The show lasted two and a half hours. He spoke mostly of his travels across the world. Rollins repeatedly stressed how great—and short—life is. I really liked it when he talked about finally becoming an adult—a hilarious story about buying a real bed and getting rid of his tutor. Rollins also talked about making movies and making out with a masculine catholic girl at a dance when he was a teenager.

I was impressed with Rollins' brevity and all of the characters and voices he assumed. He is also a great physical performer—he was always gesticulating, dancing, and making strange faces to enhance his stories. From now on, I will go a little easier on people who idolize Henry Rollins.

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BY EVENING GREY:

The Damage is Done

Poetry

Can do some damage to your soul
If you let it
It can grab you by the collar
And drag you down
Onto the rough, dry ground
And it will be walking
Slow at first
Dragging you behind.
As you hold on,
The ground scratches you
You are bleeding,
Crying, pleading, groaning
But poetry
Has no sympathy.
Soon you're in hell
Trying to think
Of something to write
Just so you can keep
Your mind off the heat.

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Edith Frost with Lullabye for the Working Class at the Bottleneck, February 11

This was a good show to relax and drink to. Both bands made music that was quiet, slow, and pretty. Edith Frost played mostly off of her new album. Her voice was perfect and her songs have more of a country feel when they are live. Edith seemed like a genuinely sweet and down-to-earth person ("Thanks for letting us play for you tonight."). Her albums were going for eight bucks, so I stocked up.

Sunny Day Real Estate with Herolic Doses and UK Ultra at the Bottleneck, February 26

Sunny Day Real Estate started and finished the show with the first and last songs from "How It Feels to Be Something On," respectively. The music was perfectly reenacted. Jeremy Enigk's voice is getting more high-pitched and he does not like to scream anymore—his explosive vocals at the end of "Rodeo Jones" were toned way down. They played two songs from "Diary," two songs from "LP2," and all of the rest were from the new album. Damn fine show. What can I say? This is Sunny Day Real Estate, they are amazing. Sorry—I missed the other two bonds, but not because I did not want to see them.

ORGANIZATION OF SOUND (if you don't like my judgement, send me yours.)

Aerial M—Post Global Music (Drag City)

I am not a big fan of remix albums, and as much as I like Aerial M, *Post Global Music* is no exception. The original songs were great before they were mixed for this album, but adding electronic sounds and odd noises to them only hurts. Check out Aerial M's self-titled album, you will not be

Expenditure.....

Untitled

Random stoles of
Consciousness showing no
Reverence to the world.

The alarm clock tossed me a
Rope and pulled me out of an
Evil dream.

Physical beauty comes with an
Expiration date.

I am running on half of
My perceptions.

Untitled

I liken a lecture from a professor to food that has
been left out
for too long because
They both linger and make me sick.

My brain is an aggregated white trash bag that o
men drags to the dumpster.

Didn't Langston Hughes say something about an
angel that had trudged through so much shit?

Maybe pedophiles are attracted to minds that have
not yet been adulterated.

Have you ever heard the story of the man who
killed trees by pouring bleach on their roofs?
Their carcasses stood and swayed back and forth in
the wind for years out in the middle of nowhere.

Expenditure.....

disappointed. It is an album of deceptive placidity that I recommend if you like Toroise. Yes, I admit there are a lot of Toroise clones, but Aerial M stand above the rest.

The Anomoon—Summer Never Ends (Palace)

If I hadn't known better, I would have thought that Will Oldham is on this album because his brother's voice sounds very similar. This album is as stripped down as Palace gets. It has even more of a country feel than the others. If you like Palace, you will probably enjoy this. If you have never heard Palace, check out the Palace Brothers album. The one that has *You Will Miss Me When I Burn* on it. That song will get you through some rough nights.

Bonnie Prince Billy—I See A Darkness (Palace)

This is basically a pop album, but it is still filled with dark songs that harbor Will Oldham's less-is-more style. There is a lot of piano on this record and the songs are a lot catchier. I am still partial to Joya and *Black Rich Music*, but this is a fine addition to the Will Oldham catalogue.

Built to Spill—Keep It Like a Secret (Warner Bros.)

Some of the guitar on the second track of this album reminds me of My Bloody Valentine's opus "Loveless," which should tell you that these guys are guitar wizards. I always have trouble describing this band. This is a rock album of anthems and rich melodies. The songs on this album are shorter—but every bit as satisfying—as the songs on Built to Spill's last album, "Perfect From Now On."

Expenditure.....

Her Side Ripped

Happy, laughing child shortly.
Cause now explained the stren.

That great silk deal.

Go down with bitter cold and fearsome dark.

Tear-filled eyes scan women.

Black & colored in gigantic.

See death take love.

Value like lightly, proven empty.

Children gather in weeping throngs.

Weeping crowds here.

Velled and silent death.

Awful disaster staggers dripping tears.

HARD TO BEAR.

Both baby hands cut off.

Sacrifice to speed god with craven acts.

Suffering in frozen, suffering in frozen.

Untitled

The clamor of down.

Photographs look like drawings.

Children are the most guilty.

Breasts like apples.

Fire on your face.

Innocence is sexy and magnanimous.

Innocence for consumption.

Expenditure.....

Don Cabarillo—Singles Breaking Up—Volume One
(Touch and Go)

No, they are not breaking up. This collection of outtakes and seven inch singles is a good place to start if you do not own anything by Don Cabarillo. This album is filled with heavy instrumentals that some folks call math rock. Don Cabarillo did not really start experimenting until 1998's *What Burns Never Returns*, so this is a rock album, for the most part.

Edith Frost—Telescopic (Drag City)

This is a good album to listen to late at night by candlelight when you are under the covers. The music is soft and Edith Frost's voice is pretty and very strong. Her lyrics are mostly confessional and she is effortlessly passionate. If you like Cat Power or Sue Garner, you will love this album.

Minders—Black Balloon seven inch (Little Army)

The Minders seem to like The Beatles as much as The Apples in Stereo like The Beach Boys. But it is to their advantage. These three pop songs are pretty and highly enjoyable. Their album, "Hooray for Tuesday," is also worth checking out. If you like The Posies or any of the Elephant Six bands, you are sure to like The Minders.

Music Tapes—The Television Tells Us seven inch
(Elephant Six)

This sounds a lot like The Gerbils, if you have ever heard The Gerbils. These three songs sound like they were recorded in someone's basement, but they have nice melodies and they are filled with all kinds of noises from who knows how many instruments. Not bad. Check out the package, it is very elaborate. The Music Tapes full length album will be out soon on Merge.

Expenditure.....

POEMS

BY JEREMY HALLOCK:

Untitled

scratching dead stones with a rusty pocket knife for sparks.
strobe light pushes an occasional flash through sweaty fan blades.
my life transformed into a Jack Kerouac adventure.
Is the brain fluffy and assimilating?
Is the brain stiff and sour?
relief only comes with destruction—a cigarette or anything hungry for brain cells.
relief is temporary and it strives to give you long-term torture.

Untitled

with electrical fire for brains (a thousand arms reaching a thousand directions),
I climbed on top of you.
your eyes were shotgun barrels;
your screams slashed the darkness;
your heart was a baby's foot kicking.
my thoughts hid in the shadows from searchlights.
beauty had tell into the wrong hands.

Expenditure.....

Neutral Milk Hotel—Holland 1945 w/Engine (Blue Rose)

I cannot say enough good things about this band. This is the seven inch single to Holland 1945, which is a song from the album *From the Aeroplane Over the Sea*, which was probably the best of 1998. NMK are basically a folk band with lots of strange instruments and noises. They also have a front man who is a great storyteller with an original voice. This record has a pretty picture on it and it comes with a poster. Engine is an odd little number that sounds like it was recorded in front of a subway.

Sam Prekop (Thrill Jockey)

With the help of Archer Pufitt and Jim O'Rourke, the front man from The Sea and Cake has made an album that could easily be the follow-up to *The Fawn*. This album really shows how influential Prekop is to The Sea and Cake. And I really like it. It's even more lavish than The Sea and Cake in some spots.

Sebadoh—The Sebadoh (Sub Pop/Sire)

A lot of people called Sebadoh's last album, "Harmacy," schizophrenic because Lou Barlow's song were short and sweet while Jason Loewenstein's songs rocked. I loved "Harmacy" for this reason. I thought it was a good mix of all kinds of different songs. "The Sebadoh" does not have the brevity that Sebadoh's previous efforts have. I think they may have tried too hard with this one, but this record is not as bad as people are saying it is. It's first song, "It's all you," sounds almost like The Poster Children. There are some two minute rockers by Jason ("Bird in the Hand" comes to mind), some pretty songs by Lou ("Tree"), and plenty of songs that are just okay ("Flame").

Expenditure.....

Silver Jews—Hot as Hell live 1993 seven inch (Seanote)

This seven inch contains two live songs. One song is a cover of the Rolling Stones' *Cocksucker Blues* (where do I get my cock sucked/where do I get my ass fucked?). There's witty comments before the songs and the band sounds drunk. Enjoy.

Wellwater. Conspiracy—Brotherhood of Electric: Operational Directive(s) (Time Bomb)

What happened? After making the most excellent *Hater* album, John McBain followed up with "Declaration of Conformity," an awesome collection of seven inch singles from WWC. Both albums had all kinds of different songs and all of them were original and wonderful. But somehow, this album is just boring. It sounds like Monster Magnet might sound after listening to Pink Floyd all day. What a letdown.

MY CURRENT FAVORITE ALBUM:

Jeremy Enigk—Return of the Frog Queen (Sub Pop)

This is a great fucking album! (Notice how I get too dumb for words when I get excited.) I do not know how to describe it. It is dark, orchestral, personal, moody, haunting. I do not know what Jeremy Enigk is saying most of the time, but I love the way he says it and the emotion gets across. It may take some time for you to get used to this record—it is a challenge listen. But believe me, once you get an understanding of it, you will cherish this album.